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# American Art News

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## THE ROYAL ACADEMY

London, May 8, 1919.

This Spring's Royal Academy gives greater indication than its wartime predecessors of the influence exercised upon British national life by the happenings of the past five years. There is a notable decline in the purely anecdotal composition; there is an almost complete absence of portraits of contemporary royalty (if we except Francis O. Salisbury's wooden canvas of "King Peter Retreating Across the Albanian Mountains"), and there are far fewer pseudo-classic compositions, in which marble columns and draped and garlanded maidens vie with one another in pathetic endeavors to recreate a classic atmosphere. In their place one finds a large number of military portraits, breathing more or less the warlike spirit according to the degree in which the artist has absorbed its influence, and a preponderance of works executed either at the front or at home in the munition and aeroplane factories by the men and women whom the Government has entrusted the task of perpetuating in paint the deeds of these desolating years.

### Sargent Holds Honor Place

In the place of honor in the large third room, where usually hangs some official royal portrait, is J. S. Sargent's great canvas, "Gassed," a loan from the Imperial War Museum. Terribly painful in subject, this work has been handled with reserve and restraint, affording admirable contrast to the methods which less masterly artists have adopted in kindred themes. Although dealing with masses of human forms, the composition has been kept free from any effect of crowding, and an extraordinary sense of the dignity of human suffering permeates the various groups into which the composition has been split up. The same spirit of beauty in destruction is to be found in his "Cathedral of Arras in August, 1918," in which the shattered edifice has been endowed with much of that grandeur of departed glory which clings about the relics of ancient Greece. Although on the whole the honors of the year fall to Sargent, his portrait of "Mrs. Percival Duxbury and Daughter," which, I am told, is the £10,000 canvas, painted in connection with the Red Cross sale, is woefully disappointing. Its unconvincing drawing, insipid color and general lack of vitality suggest that its author's interests are more closely bound up with the wider affairs of life nowadays than in individual portraiture, for there is a world of difference between this work and the others referred to. More certain in touch and more sympathetically treated is his "President Wilson," which has in it more of the boldness of treatment that characterized his earlier portraiture.

### Sir John Lavery's Exhibits

Less inspired in the portrayal of war episodes is Sir John Lavery, who has failed to seize the wide opportunities afforded him by such themes as "The Ball Room of Londonderry House, 1918" (then in use as a hospital ward), and "Quarterdeck, Queen Elizabeth, 15 November, 1918," in both of which one misses the atmosphere which should have enveloped the events portrayed. Lavery is obviously more at his ease in fashionable portraiture, for, unlike his great contemporary, he lacks the imagination which needs to be brought to the portrayal of scenes of national significance, if it is to rank superior to mere photography.

### Women Artists' Work

The women artists, whose task it has been to immortalize the activities in factory and workshop which have formed the accompaniment of warfare abroad, have responded well. From Anna Airy, whose brush betrays none of the weakness which is supposedly common to her sex, comes "The 'L' Press," a scene of gun-forging, in which every stroke is instinct with force and decision. Equally eloquent of the human interest of these great hives of industry is her "Verdun Shop, 15-Inch Shells," likewise a loan from the Imperial War Museum. Flora Lion's "Building Flying Boats" is another finely realistic piece of work.

### The Best Landscapes

Among the landscapes, those of D. Y. Cameron and Arnesby Brown take pride of place. In the handling of bold, clear color the former evinces an ever increasing dexterity; there is real vision in his "April Snows—Ben Vorlich" and his "Sound of Kerrera," with its deep blue seas and brilliant green foreground. Bold though his effects are, they never appear forced or strained. The clean-cut style of Arnesby Brown gives a sense of sincerity which is delightful in contrast to the more sentimental landscapes hung in his vicinity; he also (Continued on Page 5)

## MISS LEVY HONORED

Miss Florence Nightingale Levy, founder of the American Art Annual in 1898, and up to now its editor, was the guest of honor at a supper at the National Arts Club last Sunday night, May 18, tendered her by a number of friends, to mark their appreciation of her years of faithful and devoted work in the cause of art in America, and the aid that her publication, which on its twenty-first anniversary has been taken over by the American Federation of Arts at Washington, has been to the country's art interests.

The supper was arranged by a committee composed of Mr. Herbert Adams, President of the National Academy, and Mmes. Annie Nathan Meyer, John W. Alexander and others, and was a delightful affair. Mr. Adams presided very gracefully, and after a few words of appreciation of Miss Levy as a woman and an editor, called upon Mrs. Meyer, who presented Miss Levy with a resolution of appreciation on her work and regret on her retirement as editor of the Art Annual, beautifully engrossed and illuminated by the pupils of the Washington Irving High School, and as beautifully

## A CHASE FOR MEMPHIS

The Memphis Art Association has purchased a painting by Wm. M. Chase for the Brooks Memorial Art Gallery. A portrait was selected as best suited to hang in the Art Gallery, owing to the dead artist's close connection with the Gallery and his having served with Misses Cecelia Beaux and Kate Carl on a jury to judge the permanent gifts to the Gallery. The portrait represents Chase at his best.

## ENGLISH ART IN TURKEY

Archaeologists are asking what discoveries are being made just now in Constantinople with regard to the wondrous gifts of plate which it is known that Queen Elizabeth and King James I made to Turkey during their reigns. English records show lists of numerous "goodly" pieces of plate, jewels, glass, clock-organs and other articles, fashioned on the most lavish and extravagant scale, which were sent out by these monarchs to the Sultans of the day. These would be of the greatest historical interest, could they be traced, as it is hoped they may. The plate included cups, flagons, candlesticks, livery-pots and small bottles.

## ARTS FEDERATION CONVENTION

The tenth annual convention of the American Federation of Arts, held in the Auditorium of the Metropolitan Museum, by invitation of that Institution on Thursday, Friday, mornings and afternoons, and Saturday morning of last week—May 15-17, was the first really successful one that the Federation has held, from the viewpoint of a good and representative attendance of art lovers from the country's principal art centres and for its proceedings, press publicity, both of which were lacking at the previous assemblages. The comparatively large and representative attendance, and the good reports of the addresses and business of the convention, not only in the larger N. Y. dailies, but in many of those of other cities, were doubtless chiefly due to the holding of the convention in the Metropolitan, with its diversions and distractions, especially at this season, the curiosity and interest felt in the private residences and art galleries of such collectors as Messrs. Henry C. Frick, J. Pierpont Morgan, George Blumenthal, former Senator Clark and Mrs. H. O. Havemeyer, which, through the influence of the Museum, the delegates were given an opportunity to visit, and lastly, to the attention paid the Convention by the Metropolitan press, this last also chiefly due to the Museum's influence and the good press agent work of Mr. Richard F. Bach, of the Museum's staff.

The addresses this year were especially well arranged to deal with timely, rather than the academic topics which made most of the previous Conventions rather dreary, not to say, boring affairs, at which the addresses, even when delivered by men of eminence in the art and political worlds, while sometimes interesting, were more for reading than viva voce delivery.

### Story of the Proceedings

The Convention of last week opened with a large reception proffered by the Museum to the delegates, to which were invited also many New Yorkers of prominence on Wednesday evening, and which followed the usual lines of all such receptions in the beautiful Museum galleries, save that the delegates and guests were received by the Museum and Federation officials in the entrance foyer to the Morgan Gallery, on the second floor and not in the large first floor gallery on the Fifth Ave. side.

### War Memorials Discussed

The first two sessions of the Convention on Thursday morning and afternoon, May 15, were devoted to the subject of War Memorials—a most timely topic. This was discussed by Messrs. Charles Moore, Edwin H. Blashfield, Frederick Law Olmsted, Elihu Root, Morris Gray, Harold S. Buttenheim, and Cass Gilbert, while several delegates spoke from the floor, notably Messrs. Joseph Pennell, Robert Underwood Johnson and Crawford and Hamilton of Phila., and Mrs. Sims, wife of Admiral Sims.

Mr. Moore indicated the functions of the Convention and more specially of the General Committee on War Memorials, which has been appointed by the Federation and of which ex-President Taft is Honorary Chairman. He emphasized the decided usefulness of the regional advisers in many states that have been appointed by the Federation to assist smaller communities to realize their ideals in War Memorials, which would not entail extravagance and public funds, or degeneration of public taste.

Mr. Blashfield laid stress upon color as a factor in Memorials. "At all times," he said, "good monuments have been the result of collaboration of architecture, sculpture and painting; the association of all three being necessary in the successful memorial."

Mr. Olmsted, son of the designer of Central Park, spoke of parks as memorials, pointing out that a park may be a successful War Memorial only if dedicated to that purpose in a manner unmistakably expressing the memorial intent.

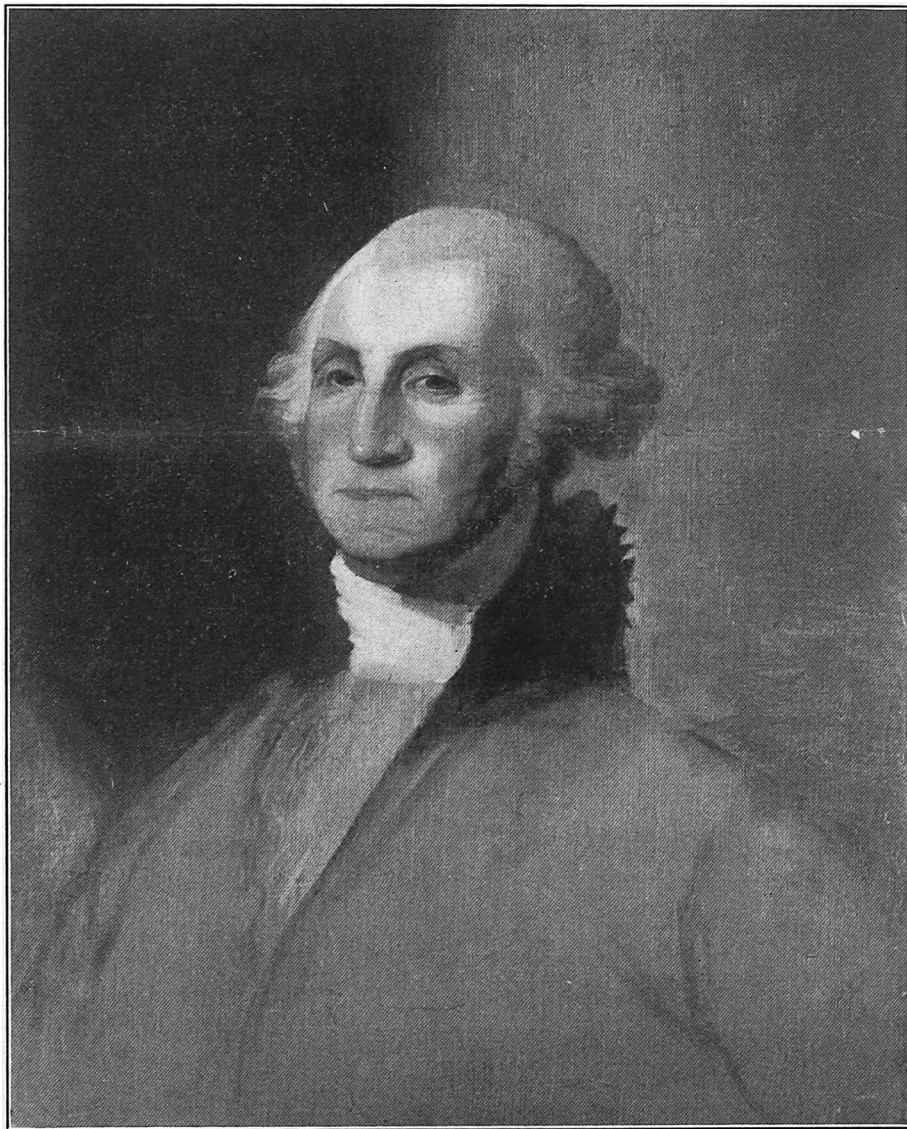
Mr. Pennell suggested the feasibility of the Lincoln Highway as a National Memorial, pointing out the example of the old Romans who always built a road through their conquered provinces, erecting along that road arches, shrines and other memorials.

Mr. Gray, President of the Boston Museum, submitted a paper read by Dr. Edward Robinson, on the subject of War Memorials, "Utility or Spirituality." Mr. Cass Gilbert recommended the suspension of the erection of permanent memorials until ten years after the War, when sufficient thought will have been given the subject. He also favored the naming of rivers, bridges, mountains, ships, etc., after important battles in which American troops figured.

After the second session the delegates visited by invitation at afternoon the Pierpont Morgan Library and the art gallery of Mrs. H. O. Havemeyer, and at evening the art gallery of former Senator Clark.

### A Peace Program

At Friday morning's session, May 16, the Federation of Arts devoted its attention to the development of a widespread peace program to bring the advantages of art appreciation to the American people in the process of post-war reconstruction and the national prosperity which will follow when (Continued on Page 2)



Original Study for HEAD OF FULL-LENGTH PORTRAIT OF WASHINGTON  
In the N. Y. Public Library  
Gilbert Stuart

Known as the "TEA POT" Stuart Sold by Ehrich Galleries to Mr. Walter Jennings.

bound in soft embossed leather, which charmingly worded resolution was signed by all present. Mr. Adams then called upon Mr. Thomas B. Clarke, Mrs. E. Oppenheim, Mr. James B. Townsend, Mrs. Herbert Adams, Mr. Henry W. Kent, Miss Leila Mechlin and Dr. James P. Haney in turn, all of whom spoke with warm appreciation of Miss Levy and her work. Miss Levy responded with much feeling.

The supper was unique of its kind and was a fitting and deserved tribute to a worthy laborer in the vineyard of art.

## JOHN LEVY TO MOVE

The old residence at 559 Fifth Ave., adjoining the southeast corner of 46th Street, the homestead of the Hall family for more than fifty years, a five-story structure has been leased to Mr. John Levy, now at 14 East 46 St. for a long term at \$27,500 net per annum.

The owners will make suitable alterations for its occupancy by Mr. Levy, now at 14 East 46 St.

## A STUART WASHINGTON SOLD

The unfinished portrait of Washington by Gilbert Stuart, a study for head of the full-length portrait in the N. Y. Public Library (30x25 inches) known as "The Tea Pot" Washington, reproduced on this page, was presented to Major Sullivan Ballou about 1859, while he was Speaker for the House for Rhode Island. He was killed at the battle of Bull Run, and the picture came into the hands of his mother, Emmeline F. Ballou, then went to her daughter, Mrs. Bogel, and from her to her son, F. M. Bogel.

The portrait was recently sold by the Ehrich Galleries to Mr. Walter Jennings of this city, in whose residence it now hangs.

## COOPER UNION SCHOOLS CLOSE

The closing of the Cooper Union Art Classes Tuesday last, was marked by an unusually interesting exhibition of students' work in decoration, illustration, portraits, composition, clay modeling, fashion work and general design.

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### ARTS FEDERATION CONVENTION

(Continued from Page 1)

the currents of war have been replaced by those of constructive peace.

Mr. Robert W. de Forest, President of the Federation, explained the various national services of the Federation and its great opportunities in peace. He declared that one of the most direct influences for improving the appreciation of art among the American people was to make available good examples for excellent reproduction in the public schools. He also stated that a direct line of expansion in this direction was the small museum established as an adjunct of the public library, since, in this case, a large initial outlay was not imperative and since, furthermore, the establishment of libraries invariably antedates that of museums and the purpose of the two can readily be related.

Professor Oscar B. Jacobson, head of the art department of the University of Oklahoma, spoke of the spirit of the West, tracing its development from the "great run" of 1899, when the country was opened, to the present, when the material prosperity of that state had made it one of the richest communities of the country. He spoke of the big spirit of the West, its friendliness, and indicated how such qualities were an excellent foundation for the dissemination and broadening effect of art appreciation.

Mr. Rossiter Howard, of South Dakota, head of the educational work of the Minneapolis Art Institute, and for ten years connected with the Bureau of University Travel, Paris, spoke enthusiastically of the need for circulating exhibitions of home furnishings.

Mr. Allen Eaton of the University of Oregon, Field Secretary of the Federation, pointed out the various prejudices which existed in the popular mind in districts away from the centers of population with regard to art and its purposes. The speaker declared that these prejudices would have to be met and overcome before art appreciation could become a general quality of American culture. He also outlined certain suggestions for the development of the Federation's nation-wide campaign for bringing art into the American home. It is the slogan of the Federation to make art appreciation a common virtue. It was most interesting to note that in developing the morning's work, all of the addresses were delivered by men from the far West.

Open discussion followed the address and among the speakers from the floor were Mr. M. D. C. Crawford, editor of Women's Wear, and Miss Violet Oakley. Mr. Crawford declared that the people at large could be reached along art lines only if it were made clear to them that art had a money value.

In the course of the discussion the question of the relation of Art to aristocracy or to democracy came up. This elicited warm opinions on both sides, some maintaining that art must be aristocratic since aristocracy had produced most of the great styles; others maintaining that, unless it were democratized like all other things in our lives, it had no place in the scheme of things. Miss Oakley declared that while important art matters might require large expenditures of money and so fall within the field of aristocracy as we understand that term in this country

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RARE FABRICS

at present, the appreciation and enjoyment of those objects should nevertheless be made democratic and open to all.

#### Art and Labor

The topic of the Friday afternoon session was Art and Labor and the various speakers approached the topic from the standpoint of usefulness of art to labor. The need for art in the laborers' life and the types of labor that aided in the development of art. Mr. Henry W. Kent spoke under the title, "Responsibilities," addressing himself especially to the need for a national American style of art, such a style being impossible unless a high type of national taste is at its foundation. Mr. Kent indicated various types of responsibility upon which the growth of such national taste depended.

The speaker declared that art must be regarded as a commodity, since, in the form in which it is available for most of us in our daily lives, it is the product of manufacture. He cited France and Greece as instances of the proper commodity value of art or in terms of the processes of production current in those times as the relation of art as a manufactured product to the various other aspects of life. It thus becomes a responsibility of the manufacturer to provide the very best design in those objects which are manufactured especially in large numbers. Another type of responsibility is that which rests upon the specialized art schools and the teaching of art in public schools. An interesting part of Mr. Kent's address was that in which he emphasized the fact that the industrial arts of the future in America and therefore the home interiors must depend upon the work of the machine. The machine is here to stay for products made by hand are too few and too costly to fit the pocketbooks of the great majority. It therefore becomes imperative to train American designers to use American raw materials and to produce them on American-made machines.

#### Pennell Decries American Posters

Joseph Pennell spoke on Pictorial Publicity. He decried the present state of technical training in America and berated those who had in their charge the production of the various posters, especially those used for the First and Fifth Liberty Loans. He said that artists in America were not trained in the process of lithography, photo-engraving, etc., so that the artists who served during the war were obliged to recast the large majority of drawings submitted by artists for Loan posters. The speaker said that out of 500 or 600 men who drew for this department of government propaganda only five or six made their pictures in such a way that they could be used without change in the process of reproduction. He contrasted American posters with the French, where the artists knew the processes from the first brush stroke until it was given to the public. He paid tribute to the 100 American artists who gave their services without remuneration for the development of this work for the war. He said further that we must have a great central technical school of the graphic arts at Washington under government control, and that there need be no fear of political mismanagement in such a school, since the two greatest schools in the country which are the admiration of all the world are under the control of political appointees, namely West Point and Annapolis.

"Art cannot progress as it should," he further said, "until it is recognized as a financial asset. How much do you suppose the French Government charges the Paris Salon for three months' occupancy of the Grand Palais? One franc a year, and because it pays. The exhibition brings people to the city. The Royal Academy in England pays no rent and no taxes. Until this Government realizes that art is an asset, and puts up a big building suitable for a National Museum, we shall not make much progress. Such a building would take more people to Washington in a month than go there now in a year."

The last speaker for the afternoon was Gerrit A. Beneker, the artist who painted the Fifth Loan Poster of the laboring man digging into his pocket to support the loan and which bears the legend: "Sure, we'll finish the job." Mr. Beneker spoke of art as a constructive force, maintaining that in the struggle between capital and labor, greed and materialism had brought about a loss of ideals, so that neither capital nor labor now credited the other with heart and soul and so that especially labor has not been given the advantage of that satisfaction which art can give. The speaker analyzed the posters

which had been used by the Labor Department, indicating the sermons first published had had no effect whatever and had been supplanted by picture posters of laborers at their own work; such posters being carefully gauged from the standpoint of correctness and of structural items illustrated. The speaker declared that through this universal language of art appealing through the eye, a message can be brought home to the laboring man because the picture is what the speaker termed the "psychological punch" which at once brings home to him what it is intended to convey. Mr. Beneker favored the establishment of a division of pictorial propaganda under the government, headed by a commission consisting of a great editor, a great preacher, an expert in reproduction processes, and an advertising man, each one well versed in the psychology of the man who works with his hands.

#### Fine Arts Ministry Proposed

At the close of the meeting Bush Brown, sculptor, proposed two resolutions. The first, that the Federation should endorse a ministry of fine arts as a distinct portfolio in the national cabinet; the other to endorse the resolution of Senator Works at the close of Congress, that there be established in Washington a great permanent exhibition to house the finest examples of the arts and industries in the various states of the Union.

At the close of the afternoon session Friday the delegates visited by invitation the art gallery of Mr. Henry C. Frick, and later a favored fifty were admitted by invitation to the residence and art gallery of Mr. George Blumenthal—who limited those to be admitted to that number of non-New Yorkers. A Round Table dinner was held at evening at the Hotel McAlpin.

#### Art and The Nation

At the last session of the Convention Saturday morning, May 17, the general topic was "Art and The Nation." The principal speakers were Hon. Charles D. Walcott, Secretary, Smithsonian Institution; F. W. Reynolds, Associate Director, Division of Visual Instruction, U. S. Bureau of Education, Department of the Interior, and Mr. Thomas Whitney Surette.

Dr. Walcott, who is also nominal head of the National Gallery of Art, called attention to the fact that Congress, in the Act of 1846, founding the Smithsonian Institution, provided for a Museum, which was to include, in addition to natural history objects, a Gallery of Art which should embrace both paintings and sculpture, engravings and architectural designs. For a half century very little as done for art.

It is not regarded that the progress so far made is entirely creditable to the nation. It is felt that the national government should provide a suitable building for the historical art collections on a scale that private resources can scarcely hope to provide for. We must have a National Gallery of Art in Washington, an art museum of the widest scope, which must be suitably housed in a structure that will not shame the nation before the world. One of the agencies that can be of the greatest assistance to this important cause is the Federation, which is perhaps the strongest single force for art in America.

Mr. Thomas Whitney Surette, authority and lecturer on music, spoke on music in art museums. He said, in part: "The Arts have a common purpose, namely the expression in forms of beauty of man's conception of the world and of himself in relation to it. But music differs because it has to be performed. It has become an expensive luxury. An Art Museum should offer music free to the public, as it offers painting and sculpture, etc. But to understand music, we should take part in it. At every concert in a museum there should be singing of fine, simple music by the audience."

The movement in favor of offering music in museums found strong support recently when two series of concerts by David Mannes' orchestra were given in the Metropolitan Museum, bringing to that institution a greater attendance in a given space of time than any other single event in its history. The speaker claimed for music especially if offered in museum galleries, a large importance in the movement for Americanization.

Dr. Edward Robinson, Director of the Metropolitan Museum, told of the success of concerts in that institution, an average of 7,000 persons having attended each concert in the last series given there. Mr. Robinson also introduced David Mannes, who conducted the orchestra, which gave these concerts at the Museum. Mr. Mannes claimed for art a warmth and significance which made it of real value to individuals, both for their own good, and as citizens. He decied the attitude toward art which considered it something ethereal, and therefore, beyond reach.

Mr. F. W. Reynolds recommended co-operation of the department of government visual instruction with the Federation. He believes that there should be a national headquarters at Washington, through which the effects of national training as an agency for the improvement of citizenship could be distributed to all parts of the country. He declared that special efforts need to be made, and stated that a large number of adults in America, chiefly of foreign extraction had no education whatever.

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#### The Business Session

A short business meeting followed, at which several important resolutions were favorably presented by the Committee on Resolutions. One proposed by Charles Moore, Chairman, National Commission of Fine Arts, was that the Federation heartily endorse the action of the American Academy of Rome in establishing a scholarship in music, and also that the Federation strongly urges museums to include music in their activities. Another resolution was that the Federation respectfully recommends to Congress that an issue of coinage of 1920 or some succeeding year be designed as a memorial to the ideals for which the U. S. entered the war. A third resolution stated that, whereas Congress is planning a National Cemetery for those who died in this war, the Federation respectfully recommends that in such project, whether in France or in America, competent planning of landscape, architecture, and sculptural treatment be assured in regard to all work of memorial character, and that the supervision of both design and execution of such memorials be assigned to the National

(Continued on Page 8)



Important Examples of  
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**EXHIBITIONS NOW ON****Roosevelt Memorial Exhibition**

The Roosevelt Memorial Exhibition, on at the Avery Architectural Library, Columbia University, until June 4, is replete with interesting material. On the purely art side there are a number of portraits in oil, painted by Stanley Middleton, P. A. Lazlo, B. West Clinedinst, who painted the strenuous one of the Colonel jumping his hunter over a high-barred fence, W. D. Murphy and Adrian M. De Greet.

A portrait bust by James E. Fraser and one by Christian Peterson, as well as a portrait medallion by Anna V. Hyatt, loaned by the Woman's Roosevelt Memorial Association, are the sculptured tributes to the Colonel. There is a lithographed portrait by Hendrik Lund, and an etched portrait by Jacques Reich, and another etched portrait by Nuytens (1919), also a photograph portrait by H. Havelock Pierce, and an ivory miniature painted and loaned for the exhibition by Mrs. Homer St. Gaudens.

Bronze medals by Victor D. Brenner, the Inaugural Committee medal designed by Adolph A. Weinman, are also shown, as well as original cartoons and caricatures signed by E. W. Kemble, F. A. Follett, C. K. Berryman and others loaned by Ernest Dressel North and C. K. Berryman.

The exhibition also contains many photographs of the Colonel.

The "Bronco Buster," by Frederick Remington, presented to Mr. Roosevelt by his Rough Riders, and which he valued most highly, is one of the exhibition pieces, as are also a "Rough Rider Statuette," based upon studies, by Frederick Macmonnies, and a bronze entitled "Rough Rider," by James Kelly, signed by Col. Roosevelt.

A series of the gold coins issued under the Roosevelt administration, in 1907-1908 and subsequently, are loaned by Mrs. Helen Foster Barnett. Among the personal Roosevelt tributes is a horseshoe penrack, made for and presented to Mr. Roosevelt, when President, by "Bob" Fitzsimmons, sent from Sagamore Hill, from whence come also the horn helmet worn by the Colonel in Africa, loaned by Mrs. Douglas Robinson, a cowboy suit given him by Western friends; his sword, the Colt revolver carried when a Rough Rider and used in the Colonel's charge up San Juan Hill, his favorite rifle used in big game hunting in Africa and South America, as well as numerous autographed letters.

One of the cases contains a collection of birds, brought by the Colonel from South America, now the property of the American Museum of Natural History. A miniature book, "About Theodore Roosevelt," is labeled "the smallest book ever published about Theodore Roosevelt," and is loaned by Mrs. Douglas Robinson.

**H. R. Poore's Landscapes at City Club**

An exhibit of landscapes by H. R. Poore was on at the City Club to May 22. The titles of the pictures recently shown at the Babcock Galleries were "The Sheep Lot," "New England Winter," "Hunter's Reverie," "The Storm's Approach," "Sheep," "The Hayboat," "Seaweed Poacher," etc.

**Hassam At Milch Galleries**

For those who did not see the collection of "Flag Pictures" by Childe Hassam when exhibited at the Durand-Ruel Galleries early in the winter there is now an opportunity at the Milch Galleries, 108 W. 57 St. In addition to the group first displayed, a number of new works are shown, "Victory Won," is the latest Fifth Ave. war scene that the artist painted, and forms a fitting climax to the series which begins with "Just Off the Avenue, 53rd St.," painted before America's entry into the war, and showing only the U. S. flag to the day of the "Preparedness" parade, when flags of all the Allied nations swayed to the tunes of patriotic music. This last picture comprises all the enthusiasm and patriotic appeal contained in the works painted under the spur of war fever, but the color and general sentiment express freedom from restraint not observed in the other works. In the lovely opalescent tones and pearl-like quality which he has achieved while employing all of the primary colors he has not only succeeded in completing one of his most artistic creations, but his message of Victory, Peace and Confidence is easily discernible to a serious observer.

"The Red Cross Drive," reproduced for the Government, is one of the favorite works, and "The High Balcony," a large canvas showing a handsome young woman on a balcony, with flags in the distance, has the outdoor light and shadow effects that are characteristic of the artist's work.

It has long been rumored that a number of persons are interested in seeing the collection bought en bloc and placed permanently in a leading American museum.

**John Elliott's Portrait Drawings**

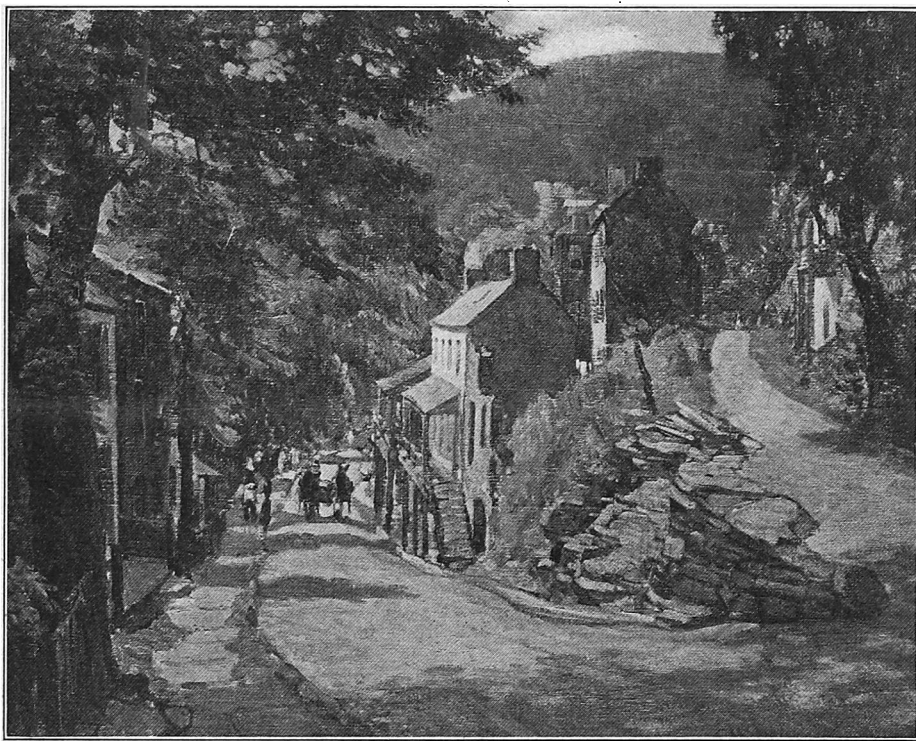
The exhibition of portrait drawings of "distinguished young Americans who sacrificed their lives in the war," arranged by Mrs. Albert Sterner, under the patronage of Mrs. Harry Payne Whitney, on view at 556 Fifth Ave., through May 31, is for a worthy cause and well deserves the interest the works have aroused in visitors and buyers. The entire proceeds of the sale will be devoted to the permanent Blind Relief War Fund. The artist appears to have a gift for character and the likeness are sympathetic and presented. One of the most interesting is the head of "Quentin Roosevelt," which has been carefully modeled and has virile qualities. Raynal C. Bolling is another good work and the presentation of Kiffin Rockwell appears to attract interest.

The soldiers whom the artist has portrayed are: Victor Emanuel Chapman, Henry Augustus Coit, Hamilton Coolidge, Richard McC. Elliot, R. Hoskier, et al.

**Garden Sculpture at Touchstone**

The closing season's exhibition at Touchstone house, 118-120 E. 30 St. is one of Garden Sculpture. Sixteen artists are represented and the sculptured bits as contributed, arranged in the open by Mr. W. Frank Purdy are exceedingly effective.

Miss Harriet Whitney Frishmuth's figure of a nude girl entitled "Joy of the Waters," is particularly to be commended, Janet Scudder is represented by two numbers. The Sun Dials executed by more than one contributing artist are effective as also Mario Korbel's study from the female nude, delicately executed, pair of hand-wrought



"IN THE BLUE RIDGE"  
Clifford W. Ashley

At Arlington Gallery

**Italian Decorative Art**

Artistic decorative designs of a high order form the display at the Buccini Studios, 347 Fifth Avenue, where Alberto Buccini, born in Naples, but now a resident of New York, and who has studied in Naples, London and Paris, is showing a series of three-wing screens, chiefly in Italian Renaissance designs, until June 30. The work is done in tempera on silk and the unusual color effects are the result of years of study by Mr. Buccini in handling this medium on silk and satin.

Period ornaments, birds, flowers and figures are all represented on these artistic screens, some on black silk, others on silks in delicate art shades, and each design on the background best suited to the theme.

Mr. Buccini's skill as a draughtsman is evident in his boldly-drawn Italian Renaissance ornaments, vases and architectural designs, while his brilliant color evokes Italian skies and all the radiance and exuberance of life and flora in southern Italy. The screens must be seen to be appreciated, for in a necessarily brief sketch it would be impossible to give an adequate idea of the variety and beauty of the work. Some exquisitely delicate designs for fans, also in tempera on silk, and unmounted wings for creens that may be used as panels for interior decorative purposes, are also features.

vases by Miss Eugene F. Shonnard, and examples of the Durant Kiln Pottery.

**New Ferargil Gallery Opens**

The latest addition to the Fifth Ave. galleries is the new Ferargil at 607 Fifth Ave., where a collection of works by American painters and sculptors forms the inaugural exhibition in exceptionally bright and attractive surroundings. Mr. Thomas Henry Russell is in charge of the new galleries, while Mr. F. N. Price continues to devote his attention more especially to the gallery at 24 E. 49 St.

Examples of MacDougal Alley sculpture are a feature of the Fifth Ave. display, chiefly small pieces by Gertrude V. Whitney, Daniel C. French, Laura G. Fraser, James E. Fraser, Mabel Conklin, Paul Conklin, Salvatore Bilotti, Victor Bilotti, and Jo. Davidson.

Among the painters, Albert Ryder, J. H. Twachtman, Emil Carlson, Eliot Daingerfield, Wm. L. Lathrop, J. Francis Murphy, J. Alden Weir, Horatio Walker, Gardner Symons, Charles Rosen, E. W. Redfield, E. Pothast, W. Elmer Schofield, are all well represented, and a succession of exhibits by well-known Americans will form the program during the summer months.

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**Sculptures and Paintings at Kingore's**

It is a decided satisfaction to note the daily increase of pictures sold at the Kingore Galleries in the little exhibition arranged by the Countess de Fontenailles, who brought the works here from France to sell for the benefit of the hospital at Hericy where French soldiers, who have been cured of their wounds, may go to be sufficiently restored to be able to take up tasks that will enable them to earn their living. Many of the paintings and drawings were done by artists while at the front, and although the majority of the names represented are unfamiliar here, it may be seen at a glance that all are well versed in their craft. Grandjean, however, is known to those who have followed exhibitions. The group of pastels and sanguines he sends are a series describing the dancer Isadora Duncan as she appeared while entertaining soldiers in France. Full of action and rhythmic in line, they are classic in their grace.

The paintings by Georges Mingot are luminous in color with good light and air. Many of the works he shows were exhibited last year at the Georges Petit Galleries in Paris. Mingot offers a group of character studies in watercolor and pastel, several of which he describes as "Tetes de Boches," in humorous vein. All are good compositions and interesting in color. A collection of lithographs by Jonas describes such familiar scenes as "Notre-Dame vue de St. Gervais," "Notre-Dame du Quai de la Tourelle," "Le Pont Neuf vu du Quai des Orfèvres," "Cathedrale de Reims," "Portail Royal" and "Porte St. Anne." The books shown are also of unusual interest, all are embellished by hand, with bindings of decided beauty and done by some of the best known men of France.

At these galleries there was also an interesting collection of portraits by American artists through the week. Carle J. Blenner, Jo Davidson, Lydia Emmet, John Flanagan, whose cleverly modeled standing statuette portrait of "Bill" caused much amusement, Sir John Lavery, Curtis Moffat, Charles Cary Rumsey, Albert Sterner, Olive Tilton, Prince Troubetskoy and Arnold Mounfort were among the exhibitors, and there was a portrait bust of George Luks modeled by a young sculptor, Margaret Sargent, that deserved especial mention; broadly conceived and good in character.

**Watercolors by Childe Hassam**

The group of watercolors by Childe Hassam recently at 556 Fifth Ave. were all of the vintage of 1916, with the exception of one landscape displayed at the Watercolor Society's last exhibition, where it received the Alexander Huhn prize. The group comprised, in the main, landscapes typical in the brilliant color, breadth and general excellence of all of the artist's work.

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The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

### THE MAY BURLINGTON

William Blake's painting in tempera  
on a mahogany panel, "Satan Smiting  
Job with Some Boils," is reproduced  
as the frontispiece of the May number  
of the Burlington Magazine, and is  
ably commented on in Charles Aitken's  
article on "Recent Acquisitions for  
Public Collections." H. P. Mitchell  
writes well on "Some Enamels of the  
School of Godefroid de Claire (Part II).

A paper by D. S. MacColl is devoted  
to the little known artist, John Baver-  
stock Knight, and his admirable  
sketches and etchings. Two water-  
colors by Knight accompany the text.  
Sir Martin Conway concludes his re-  
view of Arthur Kingsley Porter's work  
on "Lombard Architecture."

"The Quarter Centenary of Leonardo  
Da Vinci," by H. Ochenowski and  
translated by Campbell Dodgson, con-  
tains much interesting information for  
lovers and students of the great pain-  
ter's work. A list of authors consulted  
is appended, and two admirable plates  
enhance the value of the article.

The Burlington Magazine may be ob-  
tained from the American agent  
James B. Townsend, 15 E. 40 Street  
New York City.

### ART TAX PROVISIONS

The full text of the excise taxes on  
works of art and jewelry, under Sec-  
tions 902 and 905 of the Revenue act  
of 1918, have finally been published,  
and furnish to the art trade and col-  
lectors what Horace Greeley was wont  
to call "mighty interestin' readin'."

The preamble states that these regu-  
lations take the place of Articles 13 to  
16 of Regulations No. 44, issued under  
the Act of Oct. 3, 1917, and that the  
tax has been changed from one upon  
the manufacturer to one upon the  
dealer.

Perhaps the most important of the  
new provisions is as follows:

Article 3—Tax Payable by Vendor—The  
tax is to be paid by the vendor on all sales  
made direct by him or through an agent,  
whether a sales agent, broker or auctioneer.  
Where a vendor consigns articles, retaining  
ownership in them until they are disposed  
of by the consignee, the vendor must pay  
the tax upon all such articles sold by the  
consignee.

And yet we were assured only a few  
days ago and through and by a letter  
signed by Commissioner Roper himself  
in reply to one of a series of written  
questions put to him by Mr. Robert  
Macbeth, that "a sale made by an artist,  
through a dealer, club, association, mu-  
seum, auctioneer, commission mer-  
chant or other agent is not subject to  
the tax."

How can an artist make such sales  
except through consignment?

Another important provision of the  
new law is that the tax applies to all  
sales made from private owner to pri-  
vate owner, or from private owner to  
dealer, or from dealer to dealer, or from  
dealer to private owner, and the tax to  
be paid upon each sale is to be reck-  
oned upon the full amount of the price  
for which the article is sold.

"If a private owner, for example," says  
the bill, "sells a picture to a dealer for  
\$10,000, he pays a tax of 10%, or \$1,000.  
When the same picture is sold by the dealer  
to another for, say, \$15,000, the seller must  
pay 10% again, or \$1,500. If the second  
dealer sells the picture again to a third  
dealer for, say, \$20,000, another 10% is levied,  
or \$2,000. If this third dealer disposes of  
the picture to a private buyer for, say  
\$25,000, he must, in turn, pay 10% or \$2,500  
and lastly, if this buyer sells the picture once  
more to another private buyer, for, say  
\$30,000, he must, in turn, pay another 10%,  
or \$3,000.

This makes a total of \$10,000 in taxes  
to be paid for a picture whose original  
cost was the same amount, in five trans-  
actions. Quite a merry little game,  
isn't it?

These are only two of several inter-  
esting, puzzling, and even amusing fea-  
tures of the onerous and unjust tax on  
art, or rather on education, which the  
art world now confronts.

In his suggestions for the removal  
of the so-called "luxury taxes," made  
in his Message by cable to Congress  
this week, it is to be noted that Presi-  
dent Wilson evidently does not con-  
sider art as a "luxury," although he  
suggests that the 10% tax on picture  
frames valued at more than \$5, should  
be stricken off. "Tis a mad world, my  
masters."

### Gifts to the Guildhall

The American sculptor, the late W. W.  
Story, is to be represented in the Guildhall  
Gallery, London, by his "Sardanapalus,"  
which has been presented by Lady Batter-  
sea, who is at the same time giving to the  
Gallery Watt's bust of "Olytie," on a finely  
designed pedestal, also from his chisel. The  
gifts reach the corporation through the  
National Art Collection Fund.

### OBITUARY

#### George C. Eichbaum

George C. Eichbaum died recently in St.  
Louis, aged 82. He was born in Kentucky  
and came to St. Louis in 1859, and was best  
known for his portraits which were shown  
in the National Academy, where he at one  
time maintained a studio. In 1916 he  
painted a life-size portrait of Bishop Daniel  
S. Tuttle, which was presented to the pre-  
late.

#### Edward Holbrook

Edward Holbrook, President of the Gor-  
ham Co., died at his country home at Stam-  
ford, Conn., Monday last, after a long ill-  
ness, aged 70. Mr. Holbrook was for many  
years a warm friend and patron of the late  
T. J. Blakeslee and through the latter, as-  
sembled quite a collection of old pictures.

#### James H. Windrim

The recent death in Philadelphia of  
James H. Windrim, the well known archi-  
tect removes a prominent figure identified  
with the design and erection of many im-  
portant buildings. Mr. Windrim was edu-  
cated and graduated from Girard College,  
began his studies in architecture with John  
Nottman, the celebrated English Gothic  
architect, travelled extensively in Italy to  
perfect himself in the classic and Renais-  
sance styles and began the practice of the  
profession by the creation and develop-  
ment of a number of architectural monu-  
ments in Phila. that have stood very brave-  
ly the test of time and criticism, among  
them the Masonic Temple, the Chapel and  
newer buildings of Girard College. The  
Smith Memorial in Fairmount Park and  
various public institutions, office buildings  
and churches. He served as Government  
Architect in Washington for a few years  
and as Director of Public Works subse-  
quently in Phila.

#### Press Agents Yarn Disproved

"At the time Sir William Orpen gave an  
exhibition here of his war pictures I ridic-  
uled the fantastic story put out by his  
press agents, and featured by all the daily  
newspapers, concerning the tragic ending  
of the pretty woman portrayed by him un-  
der the title of 'The Spy.' I pointed out  
not only the improbability, but the impos-  
sibility, of the tale as related. It has now  
been disproved by the fact that the woman  
in question is alive and well in London, was  
seen the other day dining with Sir William  
Orpen at Ciro's and that, a native of Lille,  
she has served as model for a number of  
Sir William Orpen's pictures. A recent  
photograph of her taken in London was  
shown in last Sunday's newspapers—side  
by side with a reproduction of Sir William's  
picture of 'The Spy.'—Saunterer in Town  
Topics.

#### The Nelson Letters

London salesrooms have been busy lately  
with the correspondence of famous person-  
ages, but the end is not yet. May will see  
at Sotheby's the dispersal of what will per-  
haps prove the most intimate collection of  
all, for there will then take place the sale  
of the Hamilton-Nelson letters. This cor-  
respondence is instinct with intense feeling  
and makes the romance between the famous  
Admiral and his fair Emma live again.  
Some of the letters of Mary, Queen of Scots  
which will be offered at the same sale.

### CORRESPONDENCE

#### An Admirable Suggestion

Editor AMERICAN ART NEWS,

Dear Sir:

At a dinner of the Society of the Inde-  
pendent Artists, May 17 last, C. R. W.  
Nevinson spoke. It is probably unneces-  
sary to say that he is a distinguished British  
artist who went to the front at the be-  
ginning of the war. In his stress Mr. Nevin-  
son pointed out that the pictures which  
British artists painted for their Government  
are not merely work of art or records of  
great and thrilling deeds, but in their por-  
trayal of the grim horror of war are the  
most important of arguments against war and  
in favor of peace on earth, good will toward  
men. It was, I believe, for such a peace  
that we entered this war; is it not then a  
pity that none of our American artists has  
been given a chance to record some of our  
part in the war?

Art is not a studio trick, but is (or ought  
to be, as it has been in many periods of  
past history) a vital part of life. It is late,  
but it is still not too late. Will not our  
Government send a dozen—twenty—of our  
leading artists to France? Shall nothing  
be done to commemorate Chateau-Thierry,  
the Argonne Forest, St. Mihiel; and if—  
since pictures have little to do with votes—  
no one in the Government has an interest  
in such an enterprise, are there no men of  
wealth to whom such a project would ap-  
pear as a splendid extravagance; a gift  
worth making for future American gen-  
erations?

N. Y., May 19, 1919. James N. Rosenberg.

#### Ten Eyck on Vezin

Editor AMERICAN ART NEWS,

Dear Sir:

Nothing could be more appropriate than  
Hamlet's immortal line, "Words, words,  
words," to the last letter of the "Geevee  
warrior," Mr. Charles Vezin, published in  
the ART NEWS. In my last letter to the  
ART NEWS I asked Mr. Vezin to be definite,  
and in reply he sent me some printed mat-  
ter, all of which was as "foggy," etc., as  
his last letter, in fact, some of it was re-  
printed in this letter of May 7. No, that  
not quite correct, he did mention not lik-  
ing Cezanne, Van Gogh and Oscar Wilde,  
and went on for three-quarters of a page,  
the sum substance of the matter being, I  
take it, that he does not appreciate the  
art of these men. His reasons are, I be-  
lieve, that Van Gogh cut off his right ear.  
As I glance again through the article I  
can find no reason given for not liking  
the other two, but in this last letter you  
print, I gather that Mr. Vezin did not  
approve of Wilde's conduct. Neither do  
I, nor can I see how anyone could, but  
"Great Caesar's Ghost" his conduct did  
not prevent him from being an artist. I  
have read quite a bit of Wilde, and I must  
say I have never seen anything in his work  
that needed expurgating. It has always  
been my opinion that although Wilde was  
not what I would call "clean," his work  
was. But this is a defense, not of Oscar,  
but of Art.

Yet, Mr. Vezin informs me he likes  
Maret and Whistler. Now, there never was  
a man (except, maybe, Swinburne) who  
believed more wholly, worked more di-  
rectly, for "Art for Art's Sake" than Whist-  
ler. Yet, according to "our latest," "Art  
for Art's Sake" is not Art. As for "lan-  
guage for language's sake," being, I sup-  
pose, words for words' sake, look at Keats,  
Shelley, Burns, Browning, Carlyle, and,  
above all, Shakespeare. Or, "music for  
music's sake," look at Beethoven, Chopin,  
Wagner. When one goes to a concert one  
does not expect to hear an imitation of  
birds singing or of horses galloping; if  
ones does, surely one has a mighty low  
appreciation of music, and must always  
be disappointed. But one does expect an  
emotion. At an exhibition, however, the  
large majority expect to see the bird in  
the branches, the beautiful summer day,  
or the March slush and mud they must  
inevitably put their boots in—that is, if  
they live in or near N. Y. They get no  
emotion at all, except, maybe, the warmth  
of the summer day, or shudder at the  
thought of the slush. My dear man! If  
a line, a tone, a color is beautiful or ugly,  
what difference should it make where it is—  
the skyline or the tone on a nude, as long  
as it does create an emotion, and as long  
as the emotion is not physical. Remem-  
ber, "To the pure all things are pure."  
Truly, success to Mr. Vezin's book, and  
I'll buy one when it comes out, BUT I  
may criticise.

Very truly yours,

John C. Ten Eyck.

Westport, Conn., May 19, 1919.

#### Record Time Victory Loan Sketch

Editor AMERICAN ART NEWS,

Dear Sir:

I believe the item embodied in this letter  
shows the value of art in our recent cam-  
paign to put the Victory Loan "over the  
top." It certainly shows the difference  
compared with the auctioning off of helmets  
or other trinkets.

The undersigned was invited to attend  
the welcome demonstration tendered Gen.  
Giuseppe Garibaldi at Madison Square  
Garden, arranged as a closing feature of the  
Italian activities to make the Victory Loan  
a success. The object was to make a por-  
trait sketch during the time allotted to the  
program of speeches, singing and band  
playing. The writer worked for about one  
and three-quarter hours at fever heat with  
various interruptions of darkness for  
"movies" and "attention" during national  
anthems. Finally, the auction took place.  
Just previous to this, Gen. Garibaldi ex-  
pressed his satisfaction over the work  
autographed the sketch. Judge Freschi  
was the auctioneer, and the bidding went  
by large amounts—the Italian Savings  
Bank being a very active bidder. It was  
only a few minutes when \$500,000 had been  
reached. As was usual throughout the  
drive, all bids stood as actual subscriptions.

The excitement grew as the above figure  
went to one million and then rising by  
leaps of quarter and half millions, the pic-  
ture finally went at three million dollars to  
the Guaranty Trust Co. The total of the  
bids which had been made and stood as  
actual subscriptions was \$40,500,000.

Very respectfully yours,

Herbert E. Martin.

N. Y., May 19, 1919.



## LONDON LETTER

London, May 10, 1919.

The question of increasing the number of Royal Academicians and of the Associates, is brought forward in certain quarters. It is advanced in support of this proposal that although the number of exhibits has increased from hundreds to as many thousands, and the number of artists in this country has also advanced proportionately, no corresponding increase has been made in the number of painters and sculptors to be honored by admission to the Academy's ranks. It is argued that a step in this direction would have the effect of greatly encouraging members of the artistic professions and would also provide opportunity for extending that encouragement to more varied types of artistic output. At present the number of Academicians stops short at forty, an obviously disproportionate number, considering the magnitude of the Academy's activities.

## Orpen and Brangwyn now Academicians

Five Royal Academy Associates have been promoted to the rank of full Academicians. Of these, two are especially welcome, since their election is significant of a widening of policy on the part of the executive. These are Sir William Orpen and Frank Brangwyn, both of whom stand for a certain outlook on art not usually associated with the academic institution. The three other new academicians are Adrian Stokes, the painter; Ernest Newton, the architect; and W. R. Colton, the sculptor, author of the Royal Artillery War Memorial in St. James Park. Both Brangwyn and Orpen have been busy on Government commissions during the war, the former on the Italian front, while the latter worked in connection with the operations on the Western front. At present Orpen is in Paris, making drawings for a great work in which he is to portray all the leading notabilities at the Peace Conference. His essentially modern spirit, unmarred by those eccentricities of technique which make the work of some of his contemporaries so distracting, fits him particularly well for a task of this nature and it is anticipated that a composition of very great interest, both artistic and historic, is likely to result. As a cartoonist Brangwyn stands pre-eminent among his contemporaries. He works on a big scale and with big ideas and his posters have done much in the education of popular taste. Among the new Associates are A. J. Munnings, who was sent to France to portray the work of the Canadian cavalry, and who is so extremely successful in his treatment of equestrian themes, and Claude Shepperson, the engraver.

## A Mestrovic Exhibition.

Those who visit the little Twenty-One Gallery in Durham House Street, Adelphi, expecting to find there the heroic groups and semi-religious, semi-patriotic compositions which formed the greater part of the original Mestrovic Exhibition at South Kensington, will be disappointed, for the present show at this gallery is mainly composed of a number of portrait busts in bronze and plaster and of small wooden bas-reliefs on biblical themes. The impression conveyed by this particular selection is one of greater balance, mental and artistic. There is less sense of conflict, the gracious side of life is expressed more definitely and in contradistinction to the tragic and the painful, with which the sculptor was formerly almost entirely occupied. In the portraits of women, especially in the busts of his wife and of Mme. Errazuriz, there is a sense of grace and of beauty which contrasts curiously with the violence and agony in which he so often finds expression. He has succeeded in capturing in these something of the archaic Greek spirit in the simple and delicate lines of the draperies, the exquisite poise of the head and the absence of all that is not positively essential to the composition. In certain examples, such as the Portrait of Rodin, one finds eccentricities of treatment. For instance, an undue insistence of the bossy protuberances of forehead marring the general effect, while in his wooden reliefs an abnormal elongation of the hands seems equally uncalled-for and artificial. Deep feeling characterizes his "Pieta," a bas-relief in bronze, wherein he seems to have worked the simple repetitive curves of his figures into a sort of rhythmic harmony, expressive of the profound sorrow of his subject. Individuals who found themselves out of sympathy with the wild rebellious spirit of the earlier work, will find themselves converted to sympathy by the greater repose and more perfect mastery of these later examples.

## Blommers Portrait of Carnegie

But a short time ago the work of the Dutch artist, Blommers, was comparatively unknown over here; today everyone is speaking of him, and his work is fetching big prices in the salerooms. The Dundee Gallery is just now congratulating itself on being the recipient of the gift of a most interesting sketch in oils of the portrait of Mr. Andrew Carnegie, which Blommers painted some seven years ago for the Palace of Peace at The Hague. This sketch was given by the artist's wife to an art collector.

## THE ROYAL ACADEMY

(Continued from Page 1)

ready has a numerous following of imitators, but holds his own easily for individuality of touch.

## Innumerable Portraits Shown

Among the innumerable portraits is a notable one by Sir William Orpen of "Michael Wemyss." The young Guardsman is represented with unflinching realism, there being no attempt to convey any undue impression of intellectuality, insistence alone being laid upon the simplicity and frank "joie de vivre" of the sitter. It is one of the most courageous as well as one of the most successful pictures in the exhibition. Another portrait which calls for mention is the extremely humorous, well observed painting of "Philip Henry" by Philip Conard, an Academy Associate, who is rapidly coming into the front rank.

A striking piece of work, "The Donkey Ride," is sent by Spencer Watson, who challenges criticism from the academic set in his use of pure, flat color. He is a disciple of the "plein air" school, and is at his best in upland scenes where the wind blows the clouds across a changing sky.

It is a little characteristic of the increasing prevalence of the more stimulating type of painting that one is attempted in reviewing an Academy show to come to the works of the president and the older Academicians last. Sir Edward Poynter sends this year a rather unimpressive study of the late King Edward VII, painted in 1909, several compositions in his accustomed classic vein, and a portrait of "The Late Lieut. Holliday Hartley," painted much in the same style as he would apply to his mythological maidens. It would be unfair to the exhibition as a whole to judge it by the contributions of its official chief.

L. G. S.

## BOSTON

The Guild of Boston Artists has hung its general Spring show, in which practically all the members are represented by their best work. "The Sisters," by Marie Danforth Page, is a large figure piece, good in craftsmanship and interesting in characterization. Lillian Wescott Hale, who is almost invariably artistic (something many painters are not) exhibits a pleasant bit of tone and patterning in a picture of an old house seen beyond the trunks of two leafless elms. Frank W. Benson shows a lovely grey-toned still life of parrot, fruit and textiles. There is a new mellowness in the art of Leslie P. Thompson, if one is to judge by an agreeable portrait, keyed in ivory tones, shown by him. "Flowers in Moonlight," by Philip H. Hale, winner of the 1919 popular vote prize at Phila., is on view. Miss Gertrude Fiske provides a denial of the conventional notion that women portrait subjects should be pretty, or at least, painted to look pretty. She pictures an interesting woman in a concerto of melting browns in an arrangement of masses that no art instructor would approve, but which seems none the less sensible nevertheless. Handsome is that handsome thinks!

One of the watercolors in the current exhibition of the work of the late Frederic Crowninshield has been purchased by his Harvard classmates and presented to the museum, and now hangs in the watercolor room with the two examples of the artists' work purchased by the museum a few years ago. "The Street Singer," an interesting example of Manet, has been lent to the museum by Mrs. J. Montgomery Sears.

War sketches, made in and near Verdun by Corp. John N. Haapanen, a young Boston painter, are shown at a Newbury Street gallery, and indicate a delicate, penetrating approach to the subjects, mostly war battered houses. Rather rich effects are achieved with meagre means in pencil and washes. There is a pleasant quality of dignity in these pictures of ruins which many other studies of the kind have lacked, indicating first of all an aesthete's point of view.

Charles J. Connick has completed the Holy Grail window, to be placed in Procter Hall, Graduate College at Princeton University.

E. C. Sherburne.

## CINCINNATI

A superior example of Gaston La Touche has been added to the museum, depicting two smiling red-haired young women in the nude, flowers and vivid green grass, a romantic little bridge with leaves of wild grapevine, a splashing brook, a few swans, in every way a typical example.

A mural painting by Norbert Heermann (12ft. by 21 ft.), showing the rugged beauty of the Continental Divide, as seen from Estes Park, Colorado, with the figure of an Indian in the foreground, was recently presented to the Evanston School.

Miss Ina Claire, the star of Belasco's "Polly with a Past," discovered several weeks ago a small painting by Blakelock in Toronto, Canada. She also owns some Spanish portraits of dancers and a modern English watercolor. Norbert Heermann.

## CHICAGO

The winning of the William T. Tuthill prize at the 31st annual exhibition of watercolors and pastels, now on at the Art Institute, by William Clusmann, affords considerable satisfaction to those who have followed his work this season. His recent entries in various important shows have been of a high character and the capture of the watercolor prize marks this year as a triumphant one for him. His group in the present exhibition is made up of tender and beautiful landscapes.

As a whole the watercolor show does not display much appreciation of the pure watercolor method, and works resembling oils are present in abundance. There are many lovely pastels and tempera paintings, among the latter, those by Dorothy Visnu Anderson, Birge Harrison and Edgar S. Cameron. Gerald A. Frank's illuminations are exquisite, with a cameo-like delicacy and a sense of suitability. Mabel Key has some garden studies, masses of brilliant bloom, handled in an individual manner to herself, and Alice H. R. Smith of Charleston, N. C., presents some of the best examples of a proper appreciation of watercolor which the show affords. Too many of the big names on the catalog are those of artists known for their work in oils, some, who it would seem, had better not digress from their more familiar medium.

Even the Rotary exhibition assembled from the annual exhibition of the American Watercolor Society held at the National Arts Club, N. Y. in February last, is not all that could be desired although it contains some fine examples. A collection of watercolors by Gifford Beal, Child Hassam, Paul Dougherty, Hayley Lever, and J. Alden Weir and a group of pastels by Robert Henri constitutes a special exhibition circulated by the Detroit Museum. It aims to present the single phase of transparent watercolor and to show the importance and superiority of this medium in the hands of skilled artists. It is however unfortunate that the taste of several of these great men as to color goes a bit to the violent, a thing quite away from the gentle character of watercolor. One cannot forget that the English who have achieved supremacy in this medium, recommend a restricted palette, a thing which is well in keeping with its subtleties to refinement.

The Chicago Camera Club's 16th Annual is also on at the Institute, and its general tone is high artistically. Year by year the members of the club seem to gain facility in the use of the Camera as an instrument and medium in one.

An exhibition by four artists of Taos presents the Indian and his surroundings as seen by Walter Ufer, Victor Higgins E. L. Blumenschein and A. Phimister Proctor. Higgins has a beautiful still life not exhibited before and the later works of Blumenschein are also new to this city. Ufer shows some of his big prize winners and A. Phimister Proctor is the first sculptor to celebrate the Taos Chiefs in bronze. His animal studies are also noteworthy.

James Cady Ewell has a room in the East wing devoted to his decorative arrangements in black and white. His patterns are beautiful and his intricate and ornate detail embellishes gracefully without disturbing the balance of the thing.

The collection of donations by The Friends of American Art has been arranged in the galleries of the Institute's east wing for the time being. A portfolio of the 93 canvases in this collection has been assembled for presentation to the members of the organization. It must be admitted that the gifts of the Friends make an imposing array.

The Arts Club have placed on view some meritorious works by Able Pann, a young artist whom Mrs. Julius Rosenwald discovered sketching in Palestine. They comprise a series of proposed illustrations for the Bible, and some fine etchings and color engravings. One must congratulate Mrs. Rosenwald upon her find, for the works are full of poetic beauty. His etchings have something of the strength of Brangwyn and a poignancy that is all their own. He is quite the most interesting exhibitor who has appeared at the Club this season.

The recent unveiling in Chief Justice Olson's court of a bronze memorial tablet to the late Judge Joseph Uhler, again brought into the lime light a gifted sculptor, Charles H. Haag, who has returned recently from Silver Mine, Conn., to make his home here again. The tablet is a bas-relief of the Judge, life size and a successful portrait.

Mrs. Sophie Haag's weavings are now on display in the studio of her husband Chas. Haag the noted sculptor. Among them is the "Spirit of the Pine Tree," a lovely and poetic conception of the pine in winter, its snow laden branches fancifully simulating the form of a lady in dark green gown with white hooded cape.

Evelyn Marie Stuart.

## PHILADELPHIA

Recognition of the Fellowship of the Pa. Academy and representation on the Board of Directors of the venerable institution is strongly urged in a letter, just made public, by Mr. Herbert Welsh, a former President of the Fellowship, an artist of ability and a publicist, interested in reform movements of various kinds. Mr. Welsh is a son of the late Honorable John Welsh, U. S. Minister to Great Britain and in 1876 President of the Board of Directors of the Centennial Exposition. The name is perpetuated in the "John Welsh Memorial," a plot of decorative landscape gardening with central fountain, statuary, etc., on the plaza approach to Memorial Hall, well worthy of the study of those contemplating war memorials at present. The writer of the letter calls upon the Fellowship to "put a united front against the opponents of Democratic government and fair play in our worthy and venerable Academy of Fine Arts." Precisely what he means by this does not seem to be made clear, as the letter deals mainly with glittering generalities, but there is apparently a protest against the conduct of the Academy as a private and not a public institution, supported in part as it is by public funds. In conclusion Mr. Welsh declares "when the time comes for all the hidden details of this inspiring struggle to be known, it is my confident belief that the public, to whom we must go to win the final victory, will not disappoint us." Here he touches, perhaps without knowing it, upon the main source of dissatisfaction in Phila., the cause of the exodus of local artists to other places, namely, the incessant secret intrigue, social and professional, in the Academy and the Fellowship clique as well, for favors and preference in the way of representation in exhibitions and the awards of prizes. Whether conditions would be any better if there was an artist member of the Fellowship on the Board of Academy Directors is a debatable question, but at any rate the experiment might be worthy of a trial.

The annual meeting of the Print Club was held in the gallery of the Art Club May 13 with Mrs. Jasper Yeates Brinton the president in the chair. Plans were discussed for the revival of the "Print Shop," temporarily suspended during the war and for the raising of a guarantee fund for its maintenance. On motion of Mr. Ellis Ames Ballard, it was agreed that a charter be applied for with the view of making the Club responsible for the security of the exhibits consigned to its care by the artists or collectors, and this was followed by the unanimous re-election of last year's officers. The exhibition of drawings and prints at the Art Club closed May 14. There were many sales, arguing well for the coming Autumn season.

At the Art Alliance there is now on a Memorial exhibition of 28 works in oil by the late Claude Joseph Warlow, which prove that he was a painter of ability, with a quick perception of the picturesque in scenes that present themselves in well known localities, unobserved as artistic motifs until they meet the alert vision of men knowing that the material for the true artist often lies at his very doors if he only looked for it. This group is generally panoramic in effect, the manufacturing suburb of Manayunk with its hillside streets, factory buildings, smoke stacks, with masses of foliage half concealing the outlines and here and there a grey old tower of the village church breaking the skyline. All these have been used with admirable success, both as to color and aerial perspective. The same scene, under different aspects, in full sunlight, in fading twilight, in fog and in snow appears in different canvases. The artist died Oct. 6, 1918, during the influenza epidemic after six years residence here. The pictures will be seen until June 2. In another gallery of the Alliance there were exhibited for three days this week, the works of the members of the Ceramic League.

The Wiltach pictures, which are now again on view in Memorial Hall after having been out of public sight for nearly a year are attracting throngs of visitors and the unanimous opinion is expressed by lovers of art and experts that Mr. Joseph E. Widener, with the assistance of Hamilton Bell, who was director of the museum in Langdon Warner's absence, "have done wonders." The pictures, hung under Mr. Widener's supervision, now create a restful impression. Furthermore, the "pot-boilers," have been weeded out, and for the first time the paintings have been grouped according to schools and periods.

Whereas the atmosphere of the museum in former days was dull and mausoleumlike, the rooms now are bright, very light and cheerful. The pictures are placed against backgrounds painted in a brown and yellow stipple of an old-gold tone.

The pictures will surprise art lovers in their now good condition as few have realized how many really superior examples of both old and modern painters the collection contains.

Eugene Costello.

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**TOLEDO (OHIO)**

The annual convention of the Association of Art Museum Directors was held at the Museum, May 7 and 8 last. The following officers were elected: George W. Stevens, Toledo, pres't; Clyde Burroughs, of Detroit, vice pres't; Robert B. Harshe, of Pittsburgh, sec'y and treas. George W. Stevens presided over the convention. The subject of insurance of paintings for 30 American museums together with the packing and safeguarding of valuable paintings was discussed. A schedule for 60 exhibitions in the U. S. and Canada was completed. "Paintings and Sculptures," "Formation of Collections of Modern Pictures," and "Music in the Museums" were the topics discussed. The delegates who attended the convention were: Joseph Breck, ass't director Metropolitan Museum, N. Y.; John R. Vanderlip, Minneapolis Museum; Eric Browne, Ottawa, Canada, director of National Gallery of Canada; Earle Rowe, director Museum, Providence, R. I.; Lulu Frances Miller, director Hackley Art Museum, Muskegon, Mich; George W. Eggers, of Chicago

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Art Institute; Robert B. Harshe, assistant fine arts director Carnegie Institute, Pittsburgh; R. H. Holland, director St. Louis Museum; Clyde Burroughs, director Detroit Museum; Mrs. Cornelias Sage-Quentin, director Albright Galleries, Buffalo; F. Allen Whiting, director Cleveland Museum; George B. Zug, Dartmouth; Harold Brown, director Herron Institute, Indianapolis; Edward Greig, Toronto; George L. Hertle, director Rochester Museum; Raymond Wyer, director Worcester Museum; Reginald Poland, director Art Assn., Denver, Colo. and Mrs. Wm. Mayhew, assistant director Art Institute, Milwaukee. The delegates were entertained at dinner at the Toledo Club. Mrs. George W. Stevens entertained the delegates' wives at luncheon at the Country Club. The next convention will be held at Worcester, Mass.

The Museum is exhibiting this month a collection of works by Stephen Haweis, the English artist, who spent many years in the South Seas, and who now lives and paints near Nassau-in-the-Bahamas. Much of his work in this exhibit has never before been shown. His pictures may be called "Cubistic," in that they are composed of forms and colors of objects in nature arbitrarily put together in harmonious relation. They are not representations of nature, but interpretations, based upon a certain particular interest in the subjects which form their motif.

Frank Sottek.

**MONTREAL**

A memorial exhibition of the works of the late Robert Harris, C.M.G., R.C.A., is now on at the Art Association galleries, and comprises 76 selected portraits covering a period of 36 years.

In serious dignity and painter-like qualities, the portraits may be regarded as representing the highest degree that portrait painting has reached in Canada, and the collection would compare favorably with any similar exhibits of the British school. The number of Canada's leading public men represented testify to the regard in which the artist stood in this line of art. Without saying that he took any particular master as his model, one yet recognizes an influence in his technique gathered from the robust texture of Rembrandt's later period, at one time; the direct handling of Velasquez at another, and again from Reynolds the charm of feminine grace in the painting of women the examples of which are among the most interesting in the exhibition.

The beautiful Countess of Minto (wife of the then Governor-General) is seen in three-quarter length, standing, with foliage and sky background, and an effective touch of color in the blue scarf which floats loosely from her shoulders—a picture which was given a prominent place when exhibited at the Royal Academy in London. That of the Earl of Minto, painted to the order of the Montreal Hunt, shows him in scarlet coat, yellow vest and other riding equipment, and is an excellent likeness. In the portrait of Lord Strathcona, the rugged strength of this pioneer of great Canadian enterprises is well conveyed in character realization. A large group picture of Mme. Porter and her children holds the center of the front wall, and has the qualities of a lively composition, entirely free of any stilted posing. Nearby hangs a self-portrait of the artist, which is perhaps the most vibrant in regard to color of any in the exhibition, and the painting is the property of the National Gallery.

It would require much greater space to pass in review all the important canvases here seen, but further mention may be made of the strikingly well poised figure of the famous Dr. Wm. Osler in a black suit, whose deep olive toned complexion and brown peering eyes (not yet having reached the chloroform stage), in low key throughout, makes an impressive tonality with the unrelieved dark background.

A. D. Patterson.

**WASHINGTON**

During the past year there have been many permanent acquisitions by the National Gallery of Art, consisting mainly of additions to Charles L. Freer's gift of American and Oriental art. The American portion, including one oil and five pastels by Whistler, two oils by Dwight W. Tryon, four by Thomas W. Dewing and one oil each by John S. Sargent, Gari Melchero, Willard L. Metcalf and George de Forest Brush. The Oriental accessions, consisting of valuable art objects, paintings and fabrics bring the number of items in the Freer collections to 6,200. The National Gallery during the war was practically turned over to the Treasury Department for the Bureau of War Risk Insurance, which necessitated the placing in storage of interesting collections.

The need is pressing for the erection of a building exclusively for the National Gallery of Arts, the present gallery having failed to acquire rich art gifts because of the impossibility of taking care of them in the present building, meaning the loss of millions of dollars in value quite within its reach, owing to its unpreparedness. Many nations have made their capital cities centers of art development and art collections. It is due to Washington that this be brought to the attention of the nation's legislators.

At the recent annual meeting of the Arts Club, Mr. H. K. Bush-Brown was re-elected President of the Club and Mr. George Julian Zolnay, vice-president.

A collection of 67 small bronzes by leading American sculptors sent out by the American Sculptors Society will be on view in the Corcoran Gallery of Art for three weeks.

More than 60 paintings, the bequest of the late Mr. and Mrs. George Lothrop Bradley to the Corcoran Gallery of Art, are exhibited at the gallery until May 25.

The collection includes four canvases by Corot is considered the most important single bequest ever made the Corcoran Gallery, except that of William W. Corcoran, its founder. Among the artists represented are Del Sarto, Jongkind, Corot, Terburg, David, Daubigny, Chardin, Delacroix, Morland, Bonington and Courbet.

C. C. C.

**BALTIMORE**

The annual exhibition by the Baltimore Photographic Guild, now on at the Peabody Gallery, is the best the organization has ever held. It includes a number of prints that would be valuable acquisitions to any display. The place of honor is given to a group of landscapes by W. H. Porterfield of Buffalo, who is the only outside photographer represented. Mr. Porterfield's works have much beauty, are replete with feeling and sensitive appreciation of effects of light and most of them have decided decorative qualities.

Frederick F. Frittita, whose prints have been the subject of critical comment in other cities this Spring, sent ten excellent examples, notably a "Portrait of a Young Girl," a gum print that realizes high ideals both from an aesthetic and a technical standpoint. His work throughout indicates imagination and brilliant executive methods. Emily H. Hayden's "Pines," "Cedars," "Mt. De Sales" and "Innocence" are admirable, as are John H. Stocksdales Portrait "L.K.H.," "Snow Clad" and "Grip of Winter." Mr. Stocksdales handles the photographic medium with strong reserve and his work has the elements that make for endurance. R. Reemick Neeson's "Blue China," is a masterly carbon print, a still life much better than his "Kitchen Things." His landscapes are good in their poetic suggestion and he also shows a notable group of portraits.

Houson Payne's most appealing contribution is a lake scene with a graceful

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foliage foreground called "Swans," a work of persuasive charm, and, compared with his "Danseuse Indoue," "Break in the Storm" and "The White Cottage," it indicates considerable versatility.

The other member of the Guild exhibiting, Harold Harvey, sends 17 prints covering a wide range of subject and, what is more interesting, fancy. His more subtle things include "Japanesque," "Pierrot et la Lune," a fine nude study of Ted Shawn called "Repentance" and "An Idyll." He is also showing several good portraits.

W. W. B.

**ELMIRA, N. Y.**

An exhibition of paintings by Garret A. Beneker and Frank H. Desch of Provincetown, Mass., is on at the Arnot Art Gallery, until June 1. Among the works shown is Mr. Beneker's "Noon Hour," from the Pa. Academy's recent Spring Exhibition.

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## ART AND BOOK SALES

## Sale of Spanish Pictures

The 73 Spanish pictures, with the exception of three or four watercolors, all oils, together with four etchings by Jose Artigas, three small bronzes by Canalias, Mares and Esteban Prat respectively, all of Barcelona, a remarkable carved wood painted and gilded figure of the Virgin, after Murillo's picture of The Conception, a modern Satinwood desk and chair, two wood carvings of Saints, and four pieces of modern Spanish pottery, all of which were in the Spanish Department at the San Francisco Exposition, were sold at auction at the Anderson Galleries, Tuesday evening, last for a total of \$14,760.

There was a good attendance and the bidding was fairly good, but as modern Spanish art is only known to Americans through the exhibitions of the works of Sorolla and Zuloaga, who buy, as a rule, on names and not merit—the majority of the pictures virtually sold for a song, and far below what they would bring in normal times in Spain, Paris, or the South American Capitals. Several of the more notable works were also too large for any place but Museums, or possibly spacious country houses. Even the splendid virile coast scene and marine "White Rock" by Eliseo Meifren, for example, brought only \$2,200 from Dr. Riefstahl, and his brilliant "Road in Polensa," and "Cumulus Clouds" only \$200 and \$235 respectively from Mr. H. S. Moore, while Francisco Oller's striking and fine character and figure work "The Key to the Bull Pen," reproduced on the front page of ART News last week, fetched only \$375 from Mr. E. A. Milch. Bilbao's interesting "Seville Cigarette Girls" sold for \$175 to Mr. Warren Foster, and his "La Gitanilla" for \$100, to Dr. Lowenstein. The 10 charming landscapes, full of "Summer and the Sun" by Meifren brought an average of only \$159 each.

Among other buyers were the Worcester Museum which secured a good example of Ramon Zubiaurre, one of the deaf and dumb brother artists of Navarra "A Visayan Peasant" for \$455, M. Benguiat, Sidney Homer, F. A. Lawlor, P. L. Harsein and R. Erderheimer. Gonzale's Bilbao's "The Dance Before the Altar in the Cathedral of Seville," brought \$425. "Grandfather's Birthday," by F. Cabrera Canto, \$325, and "Resting," by Louis Masrera \$750, from Dr. Riefstahl. F. A. Lawlor gave \$210 for "The Kiss," by Juan Cardona; W. F. Clarke got "At the Dressing Table," by Juan Cardona, for \$208, and H. S. Moore paid \$275 for "Micaela," by Julio Moises.

M. Benguiat bought "In a Granada Garden," by Carlos Vasquez, for \$250, and "Going to the Fair in Salamanca," by Vasquez, for \$1,600, and B. Kroetlin got "Type of a Segovian," by Ramon de Zubiaurre, for \$320. The carved wood figure of "The Virgin" sold for \$140 to Mr. Benguiat.

## Metzgar Japanese Prints Sale

A collection of Japanese color prints belonging to Mr. Judson D. Metzgar was sold at the American Art Galleries on the afternoons of May 15 and 16 and a grand total of \$12,365 realized for the 1243 items.

The highest price, \$275, was paid by Otto Bernet, agent, for No. 932, "A Snow Scene," a vertical triptych by Hiroshige.

Other items sold, with catalog number, description, artist's name, buyer and price, follow:

- No. 631, "One Hundred Poems Series," Harunobu. K. Matsuki, \$170.
- No. 24, "Domestic Scene," Yamamoto Yoshinobu. K. Matsuki, \$150.
- No. 134, "Kambara," Hiroshige. Seaman, agt., \$150.
- No. 329, "An Actor," Buncho. K. Matsuki, \$110.
- No. 636, "Pillar Print," Harunobu. H. L. Phillips, \$110.
- No. 692, "A Woman Seated," Utamaro. G. E. Fuller, \$100.
- No. 25, "Domestic Scene," Yoshinobu. H. H. Hall, \$80.
- No. 74, "Two Women," Yeizan. Seaman, agt., \$75.
- No. 591, "Snow Birds and Azalea," Hiroshige. Bernet, agt., \$62.50.
- No. 1015, "Two Figures Under Umbrellas," Kuniyoshi. Miss H. Counihan, agt., \$62.50.
- No. 339, "A Refined Disguised Genji," Yeishi. K. Matsuki, \$60.
- No. 1191, "Odai," Hiroshige. K. Oshima, \$60.
- No. 1148, "Higo," Hiroshige. Seaman, agt., \$60.
- No. 992, "Mishima," Hokusai. John Richards, \$60.

## Drawings and Etchings Sale

Original drawings, etchings, drypoints, wood engravings and lithographs were sold at the Anderson Galleries on Mon. eve., and a total of \$3,687 obtained.

The highest price, \$480, was paid by H. K. Hotchkiss for No. 187, "Circles in the Water," painter-etching by Zorn.

Other items sold, with buyers and prices, were:

- No. 143, "Abraham and Isaac," painter-etching. Rembrandt. Hahlo & Co., \$150.
- No. 119, "Woman Sewing," painter-etching. J. F. Millet, from the A. D. Smith collection, Hahlo & Co., \$145.
- No. 50, "Landscape with Figure on Horseback," crayon and wash drawing. Gainsborough. D. J. Jefferson, \$95.
- No. 125, "The Death of Lord Nelson," mezzotint. H. Gillbank, after T. Brown. D. J. Jefferson, \$85.

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## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

- Anderson Galleries, Park Ave. and 59 St.—30 Pastels by James N. Rosenberg. To May 31.
- Arden Gallery, 599 Fifth Ave.—Decorative art. To Oct. 31.
- Ardsley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings by American artists. To October 31.
- Arlington Galleries, 247 Madison Ave.—Marine and landscape paintings by Clifford W. Ashley. Through May.
- Babcock Galleries, 19 E. 49 St.—American paintings. To May 31.
- Beljord Art Gallery, 556 Amsterdam Ave.—Twenty-five paintings by Belle A. Bennett. To May 30.
- Bourgeois Gallery, 668 Fifth Ave.—Annual exhibition of modern art. To May 31.
- Braus Gallery, 2123 Broadway.—Paintings by American artists. To May 31.
- Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.—Old lace and embroideries. To May 31.
- Chromo-Lithographs of works of old masters. Published by The Arundel Society. During the Summer.
- Buccini Studios, 347 Fifth Ave.—Decorative art screens by Alberto Buccini. To June 30.
- Canessa Galleries, 1 W. 50 St.—Greek, Roman, Gothic and Renaissance objects. During May.
- Columbia University—Avery Architectural Library.—Roosevelt memorial exhibition. To June 4.
- Durand-Ruel Gallery, 12 E. 57 St.—Recently imported paintings by Monet. Extended until May 25.
- Ehrich Print Gallery, 707 Fifth Ave.—Wood-block prints by a dozen artists, done in color. To May 28.
- Ferargil Galleries, 607 Fifth Ave.—MacDougal Alley sculpture and American paintings by several artists. To July 1.
- Folsom Gallery, 560 Fifth Ave.—Landscapes by American artists. To Sept. 1.
- 556 Fifth Ave. (Under the direction of Mrs. Albert Sterner.)—Ultra-modernistic work by Morton L. Schamberg. Portrait drawings by John Elliott of distinguished young Americans who lost their lives in the war. To the end of May.
- 647 Fifth Ave.—Decorative paintings by Hubert Robert. To June 14.
- Grolier Club, 47 E. 60 St.—Historical bookbindings made before the year 1800. To June 15. Open on Thursdays, from 10 a. m. to 10 p. m.
- Kingore Gallery, 24 E. 46 St.—Spring exhibition of American pictures and sculptures. To May 31.
- Macbeth Gallery, 450 Fifth Ave.—Group of American paintings. Summer exhibition.
- Hotel Majestic Art Salon (Under the direction of Dr. Fred Hovey Allen)—Paintings by contemporary American artists. To June 5.
- Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days. Exhibition of ornament as arranged by William M. Ivins. To June 21.
- The Milch Galleries, 108 W. 57 St.—N. Y. street scenes and flag pictures with others by Childs Haslam. To June 30.
- Montross Gallery, 550 Fifth Ave.—Paintings and drawings by American artists. Through May.
- National Arts Club, 15 Gramercy Park.—Members' annual sketch exhibition. To Oct.
- New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer. Print Gallery (room 321): Drawings from the J. Pierpont Morgan collection. Stuart Gallery (316): Recent additions to the print collection. Room 112: "The making of prints." Illustrated books of four centuries. To Nov. 30.
- The Paint Box, 43 Washington Square.—Paintings by C. E. Polowetski. Through May.
- Pen and Brush Club, 134 E. 19 St.—Summer exhibition of paintings by members. To Sept. 15.
- Ralston Gallery, 567 Fifth Ave.—Paintings by Thorolf Holmboe of Norway. To May 25.
- Rehn Gallery, 6 W. 50 St.—Contemporary American artists. To the end of May.
- Henry Reinhardt & Son, 565 Fifth Ave.—Recent paintings of Indians of the Southwest, by Julius Rolshoven. To May 25.
- Henry Schultheis & Co., 425 Fifth Ave.—Paintings by a group of American artists.
- Van Cortlandt Mansion, Van Cortlandt Park.—Loan exhibition of Sheffield Plate by The Colonial Dames of the State of New York. From May 9.
- Whitney Studio Club, 147 W. 4 St.—Sculpture with decorative paintings by members of the club. To June 1.

## CALENDAR OF AUCTION SALES.

- Anderson Galleries, Park Ave. and 59 St.—Numismatic books and rare coins, duplicates from the library of the American Numismatic Society and a collection of U. S. gold, silver and copper coins. May 26. Aft.
- Colonial and modern furniture to close the estate of A. Page Brown, of N. Y. and San Francisco, etc. May 27. Aft.

Etchings, lithographs, color-prints and a collection of drawings. Stock of E. D. Brooks, and prints collected by Mrs. A. E. Thomas of this city and others. Etchings by D. Y. Cameron, Haden, Haig and Pennell are included. May 28. Eve.

## EXHIBITIONS NOW ON

(Continued from Page 3)

## Wood-Block Prints at Ehrich Gallery

The interesting exhibition of Wood-Block Prints in Color now on at the Ehrich Galleries, 707 Fifth Ave., through May 25, comprises several names well known in this branch of art. Helen Hyde, famous for her beautifully drawn and colored Japanese subjects (she lived in Japan for many years), knows how to handle her subjects sympathetically, and shows a number of Southern subjects, the results of recent study. She presents negro children with picturesque interest. Margaret Patterson has a number of original and decorative designs. Elizabeth Colwell evinces much sentiment and grace of line in her designs, "The Willow," is of especial appeal. Charles Bartlett displays beauty of color in all of his examples, Bertha Lum, known as a sympathetic interpreter of childish character, has several exquisite renditions of children. Harry De Maine's work shows strength and individuality, and Gustave Bauman, who has a whole series of Santa Fe subjects, has an experienced eye for designs and an inherent color sense, also his work is interesting as illustrating industries as well as the beauty of the landscape he describes. The other exhibitors are Herbert Baer, Elizabeth Y. Brunton, Hugh M. Eaton, Ruth C. Farrell and Rudolph Ruzika.

## Pastels of Civil War Veterans

A collection of pastels by Walter de S. Beck, depicting old soldiers of the Civil War, including some prominent Americans, is on view in the gallery of the New Rochelle Public Library. The subjects painted from life within the last few years are shown in their uniforms and characteristic poses. The artist handles his medium well and his pictures are vital and vigorous.

Admiral Sigsbee, surrounded by 16 members of the N. Y. Old Guard, is shown in the center panel of a canvas 30 feet long; the panel at the extreme left has the portraits of Henry Cole Smith, Willis White, and Capt. Frank Huntoon, who was captured by the guerilla chief, Col. Mosby; the second panel shows Judge Blanchard of the N. Y. Supreme Court, Col. J. R. Grimmer, Col. Chas. H. Heustis; in the fourth panel are the portraits of Brig.-Gen. F. Elbert Davis, Col. L. Frank Barry, O. M. Chase, Maj. William R. Mitchell and Capt. Louis A. Newcombe; while in the last panel are Col. Arthur C. Jacobson, Capt. Daniel A. O'Mara, and Dr. N. J. Hepburn of New York.

A remarkable portrait of Col. Mosby, characteristically garbed and with his red neckerchief, seated between two comrades, is included among the works shown.

## Young Artists at Beljord

A group of 18 younger American artists held a display at the new Beljord Galleries, No. 556 Amsterdam Ave., to Wed. last.

Dorothea Litzinger sent a "Decorative Landscape"; Theresa F. Bernstein, "Sun, Sand and Sea"; Gustave Wiegand, "Silver Grove"; George Pearce Ennis, "Return of the Fishing Fleet"; Alice Judson, "Birchwoods, Maine"; Jane Peterson, "Gloucester Harbor," and Frederick E. Detwiler, "Early Spring—Noank."

## James Rosenberg's Pastels

James N. Rosenberg does not claim to be a professional artist. He is a lawyer who paints in spare moments for the mere joy of artistic expression. Perhaps this may explain why his exhibition of thirty pastels now on at the Anderson Galleries, Park Avenue and 59 St., through May 31 next, are filled with sincere emotion. The series is illustrative of the "Welcome Home" parade of the 27th Division, Mar. 25 last. The pictures are sold for the modest price

of \$25 each, so that collectors of small incomes and patriotic principles may enjoy a historical record of that great day. There is much artistic worth in the works, for the artist has an inherent sense of color and a decided feeling for light and air and he has portrayed the movement of the troops with unusual skill. Some of his subjects are "Victory Arch," "Taxi Cabs," "Lower Fifth Ave.," "From Shadow to Light," "Welcome," "Near Fifty-ninth St.," "The Distant Arch," "On the Housetops and Ledges," "Near Delmonico's," "Looking Down," "They Come" (a little canvas that palpitates with human emotion), "Lofty Buildings," and "Flying Paper." Every design has its personal message, and is a historical memento.

## Art Students League Closing Exhibition

The great increase in numbers of students at the Art Students' League this year over the past three seasons, was one of the most satisfactory features of the season. The number of exhibits, therefore, exceeded by several hundred those of last year. Some 1200 drawings and paintings were shown; many of them creditable and encouraging to the students and teachers. No prizes were offered, the council having decided that it was to the benefit of the pupil to express his own individuality rather than to compete for a scholarship which they found hampered personal growth. The walls of the League rooms and a large part of the National Academy Galleries were occupied in exploiting the pupils' work. The exhibition was well attended and obviously appreciated. The teachers were George Bellows, Kenneth Hayes Miller, John Sloan, Thomas Fogarty, Frank Vincent DuMont, Frederick Kruger, and George Bondgood. The teacher of sculpture was A. Sterling Calder.

## Rare Americana Sale

An assemblage of rare Americana, including Revolutionary tracts, pamphlets and historical books sold at Heartman's, Tuesday, brought a total of \$1,894.

No. 66, Esquemeling's "Bucaniers" (London, 1684-5), went to L. C. Harper for \$285.

Other items sold were:  
No. 70, "Ahiman Rezon," a Freemasonry item (Phila., 1783), Pickersgill, \$95.  
No. 12, "American Revolution," Silas Deane (N. Y., 1872), rare. L. C. Harper, \$81.  
No. 76, Pamphlet relating to the Hamilton-Burr Duel (N. Y., 1804). Laporte, \$76.

## ART BOOK REVIEW

THE ALPHABET: FIFTEEN INTERPRETATIVE DESIGNS DRAWN AND ARRANGED WITH EXPLANATORY TEXT AND ILLUSTRATIONS. By Frederic W. Goudy. Mitchell Kennerley, 486 Park Avenue \$5.

Mr. Goudy in his survey of the alphabet has followed Edward F. Strange and Lewis F. Day not to mention other authors in this field and has approached his subject with enthusiasm and to fulfill his long cherished attention to prepare a handbook of lettering that should be both authoritative and intensive.

The author is a well known letter artist, a designer of type faces and is a master printer, so that his book merely reflects what has been close to his heart for a long time.

The material is presented in a novel and far more useful fashion than is the case with the works of any of the previous writers on the alphabet. This is especially the case with the letters he records in almost heroic size, so that their individual features are instantly perceptible instead of being almost microscopic. The commonplaceness of the alphabet causes most persons to overlook or to neglect it and few are exact in their knowledge of it as to type and form.

## ARTS FEDERATION CONVENTION

(Continued from Page 2)

Commission of Fine Arts. This resolution was extended to include memorials erected by states.

## New Officers Elected

The Nominating Committee, of which George D. Booth, of Detroit is chairman, presented the names of the following for election to the Board of Directors: Cass Gilbert, Francis C. Jones, Charles Moore, Duncan Phillips, Charles D. Norton, Edward S. Harkness, Edward Robinson, Charles D. Norton, Edward S. Harkness, Edward Robinson, Charles Barnes, John Beatty and Charles A. Coolidge.

At the close of the meeting there was a resolution of thanks to the Metropolitan Museum, which offered its facilities for this Convention, and another vote of thanks to the owners of the various residences to which delegates and members of the Federation had been admitted in the course of the present convention.

On Saturday afternoon, a reception was tendered to the delegates by the National Association of Women Painters and Sculptors, in the Fine Arts Galleries, W. 57th st., and at the Museum a lecture was given by Jay Hambridge on the Design of the Parthenon.

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## WITH THE ARTISTS

The Touchstone House, now at 118-120 E. 30 St. will remove to No. 1 W. 47 St. on or about June 1. The new home of the Touchstone will be known as Touchstone House No. 2. It is proposed to install a garden in the new location, in which afternoon tea will be served from time to time.

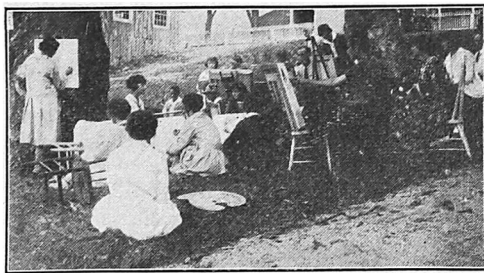
An exhibition of 30 oils, 6 etchings, and 18 watercolors by Frederick K. Detwiler is on at the residence of Mrs. Mary S. Hadlocks, Evanston, Ill., to May 31. The subjects which the artist's facile and versatile brush and needle have portrayed are landscapes and scenes in Brittany, and other parts of France, Spain, Venice, Florence and Holland. There is also a series of war pictures.

Warde Traver has just returned from a three months visit at Palm Beach, Miami and Seabreeze, Florida and the White Sulphur Springs, where he has exhibited his recent work and painted several portraits. His pictures of beautiful women, moonlight and water, on exhibition along Fifth Avenue for the Victory Loan, have attracted attention, especially his "Keep Safe My Daddy Over There" and "The Peace of Evening," "Longing" and "Over There."

Childe Hassam's "Avenue of The Allies," which also took the Altman Prize at the Spring Academy, in 1918, has recently been sold through the Milch Galleries, to a prominent collector.

Julius Rolshoven, the painter of Southwestern subjects, returned to N. Y. in the late winter and engaged a studio in the Sherwood, where he will remain until he goes again to New Mexico. One of his most important canvases was recently purchased by the Brooklyn Museum.

At his Carnegie Hall studio, C. B. Chambers is painting a portrait of Miss Marie Glover, an interesting subject. He recently

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completed portraits of Mrs. Pedro de Cordova, and Miss Adeliza Murphy.

At his Holbein studio Arnold Mountfort has recently completed a pastel portrait of Mrs. Vincent Astor. A presentment of Mrs. De Lancy Kountze is one of his recent achievements and a seated portrait of Mrs. R. P. Huntington has also aided his reputation. He is now completing a standing portrait of Capt. David Dows, in uniform, an excellent likeness. As a painter of children this artist is much in demand. One of his best canvases is a delightful presentment of Master Hugh Chisholm, son of Mr. Hugh J. Chisholm.

Charles Haffner, the sculptor who was working in the Camouflage Department for the Government, has returned to N. Y. and has taken a studio in the Holbein, where he is modelling portraits and figure compositions.

Louis Valliant is making sketches for a decoration for a bank in Penna. which he expects to complete and place before leaving town for the summer.

The repute of Irving Couse's Indian pictures appears steadily on the increase. Nearly everything he painted during the past season has found purchasers. Three of his most important works went last week to the Youngstown Museum. The latter subjects include his large picture, "A Vision of the Past," which held the place of honor at the Academy exhibition of 1917, "Water Shrine" and "Medicine Man." Mr. Couse will leave for his Taos, N. M. studio this month.

Sydney Dickinson will soon leave his Holbein studio for Lake Sunapee, N. H., where he will paint during June and part of July.

Caroline Van H. Bean has left her studio 96 Fifth Ave. for the summer and is at present painting at New Canaan, Conn. One of her recent successful portrait drawings is Gen. Sir Walter Kitchener, brother of Lord Kitchener, while he was Governor of Bermuda. Her portrait of the baby of Mrs. George Plimpton, the publisher, has also met with distinct approval. At her recent exhibition held at the Mussman galleries, she sold several pictures, one of which, purchased by Mr. Herbert Satterlee, is to be presented to Mr. J. Pierpont Morgan. It is the artist's intention to hold an exhibition of a group of works at Newport during the summer.

Walter Des Beck, instructor at Pratt Institute, Brooklyn, is holding an exhibition of his portraits in the gallery of the Public Library at New Rochelle, to remain during the summer.

## MORE WAR PORTRAITS

According to the Boston Transcript there is a movement toward the acquisition of well-painted portraits of the leaders in the war, designed for a war museum at Washington, similar to those in London, Paris and Rome. "The U. S. Government has not yet moved officially in this matter," The Transcript says, "but it is only a question of time. Not waiting for Government action, it is understood that private enterprise and liberality have already started the movement in four of the principal cities of America. So quietly and unostentatiously have the first steps been taken in this enterprise, no one except those immediately concerned seems to know anything about the matter, yet it has been financed with the customary American promptitude and lavishness, and is already a going concern. One city was notified that it would be called upon to furnish a large sum of money within a few days; the committee got busy at the telephone one morning; at a prominent club about noon some men met around the lunch table; half of the amount was raised, and the chairman told his friends that he would have the rest of the cash before night."

"That city was then asked," continues the Transcript story, "to nominate a painter to make the portraits of Generals Joffre, Foch and Diaz. The nomination was at once made, and an admirable choice was announced. N. Y., Phila., Boston and Chicago have made this movement their own in collaboration, and have divided up the work and the expense. It is an open secret that Joseph De Camp, who rushed off suddenly to Paris about a month ago, was commissioned to paint the likenesses of some of the great statesmen at the Peace Conference. The Chicago men interested in the movement have commissioned John C. Johansen to undertake a similar job."

"Of course the logical place for a gallery of war pictures is Washington. It seems altogether natural and probable that the works of the officially appointed artists sent across the ocean by the War and Navy Departments during the war to make historical records of the most interesting events are to be finally and permanently installed in a suitable museum building at the national capital. To these records undoubtedly the works of the artists now being sent overseas by private enterprise should be added."

[If this news is correct—the project would seem to be one to supplement and carry on the National Portrait Foundation for which Mr. Christopher Hannewig is the sponsor and has given the monies for portraits of the first 25 Americans made prominent by the war—many of which portraits have been completed.—Ed.]

EXHIBITIONS OPEN WEEK-DAYS 9-6. SUNDAYS, 1-5 P. M.

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## ARTISTS' CARD

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Sophia Haag, of Chicago, noted for her artistic weavings has invented a loom which can be used by a convalescent while still lying in bed and has put it into use at the military hospital at Fort Sheridan where she is engaged in reconstruction work. So great is the appreciation of the Government that it is having this invention patented in her name with the intention of introducing it in all Government hospitals wherein reconstruction work is undertaken.

At the last annual academy meeting Arnold Brunner, the architect, was appointed to fill the vacancy on the council caused by the death of Kenyon Cox, who had two more years to serve of his three years' term.

At his Tenth St. studio R. Hinton Perry has had a busy winter, painting portraits and will shortly hold a reception, when he will show the portraits of several prominent New Yorkers.

Milton Mayer, the talented lawyer-artist, whose promising work has now reached an important artistic stage, has painted a number of beautifully colored and original landscapes at his studio, 1931 Broadway, and these he proposes exposing at a prominent gallery early next season.

At his studio, 1931 Broadway, Robert A. Graham, whose interesting landscapes were praised by artists when shown at the last Academy exhibition, has painted a number of landscapes with figures, which he will show in his next exhibition.

It is currently reported that a movement is on foot to present the "Baker" Washington display of Gilbert Stuarts now at the Ehrich Galleries, to France, where it may hang in the Louvre. The hope of those interested in the project is that it will thus form a nucleus for a permanent collection of American art in that Museum. The two Gansevoort portraits will be presented to the Metropolitan Museum by Mr. Roland Moore.

Wallace Bryant's fine portrait of Lieut. Andre L'Huellier, the youngest survivor of the famous regiment "Fer de Verdun," which was recently shown at 556 Fifth Ave., will ultimately be given to the town of Somme Puy by the Americans who are aiding in the rebuilding of the place. It will hang in the Town Hall of Somme Puy.

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